Frohman Comedians to Introduce "The Two Schools"-Minnie Dupree to Become a Star Actress in "A Rose o' Plymouth-Town"-This Week's Bills.

An event of the dramatic season will ccur to-morrow evening, when David Belasco opens his new house in West Fortysecond street. The real novelty of the occasion will be confined to the beautiful Belasco Theatre, as the play will be "Du Barry," already well-known to New York. Mrs. Leslie Carter will, of course, reappear in the rôle in which her great art shines most advantageously. The same elaborate production that caused a furore at the Criterion when revealed last Christmas night will be again placed on view. Exactly the same company that assisted her last season will be again employed, with Hamilton Revelle and Charles Stevenson as the

opposing lovers. On Tueday evening Charles Frohman will produce the greatest success of last season in Paris. "The Two Schools" is the second of Alfred Capus's triumphs of epigramatic Parisian wit, something in the manner that R. C. Carton writes of London and Clyde Fitch of New York. We shall get it at the Madison Square. It is about be revived in Paris, where it ran last season until late spring, when Mr. Frohman and Maurice Grau took the French company to London. It is a comedy as distinct from farce, and becomes very serious drama at one point. Its subject is matridrama at one point. Its subject is matri-monial, and its teaching that a husbane unfaithful anyway, so a wife might as well accept that fact and take as much of him as she can get. At the Macilson Square it will come as the second production by a company that Mr. Frohman will make permanent at that house. Jameson Lee Finney and Ida Conquest will have the leading rôles, with others assigned to Jessie leading rôles, with others assigned to Jessie Busley, M. A. Kennedy, Winchel Smith, Harri-son Armstrong, Stanley Dark, George Irving, Frederick E. Bean, Frederick Spencer, Walter Scott, Frederick Mann, Ida Water-man, Beatrice Morgan, Leonie Harris, Edna Luby, May Gaylor, Elsie Ferguson, Caroline Starbuck, Maud Landers, Inez Marcel, May Seeley and Carrie Landers. Minnie Dungee has taken the Manhattan Marcel, May Seeley and Carrie Landers.

Minnie Dupree has taken the Manhattan
for her début as a star. The play to be
used is "A Rose o' Plymouth-Town," by
Evelyn Greenleaf Sutherland author of
"Joan o' the Shoals" and many good oneact pieces, and Beulah Marie Dix. Miss
Dupree has long been known as an ad-

has long been known as an ad-actress. Many years ago, as theatrical calculations go, she was notably excellent as one of the boys in "Two Little Vagrants" and no small number of successes have been hers between that and her hit in Amelia Bingham's company in "The Climbers" Miss Dix and Mrs. Suther-"The Climbers" Miss Dix and Mrs. Sutherland's play is a simple romance of pioneer colonial days, and is said to give an excellent part to Miss Dupree That the leading male rôle will be well acted is sure, as it has been assigned to Guy Bares Post, who was so good in "Soldiers of Fortune" and "The Marriage Game" last season. Others in the cast are Mrs. Sol Smith, Augustus Cook Mr. Fairbanks, Mr. Sturgis, Miss Wright and Cornelia Bedford.

The Stanhope-Wheatcroft matinés has been postponed at the Madison Square till been postponed at the Madison Square till Friday.

Another opening this week in the show-Another opening this week in the show-land, far away from the drama, yet ap-pealing to the theatrical public, will be that of the Bostock Zoological Congress—that is to say, a menagerie. St. Nicholas Gar-den will be devoted to this exhibition on and after Thursday night. The features to distinguish it from an ordinary adjunct of a circus will be the number of creatures on view—a thousand, it is declared on view—a thousand, it is declared— the displays of trained lions, tigers and other beasts being under the control of fearless men and women

other beasts being under the control of fearless men and women

Bertha Galland is in her second season as a star under Daniel Frohman's management and will by at the Harlem Opera House to-morrow with Paul M. Potter's "Notre Dame," which was produced last spring at Daly's. The beautiful scenery which caused so much talk then will be used in this re-vival, and Miss Galland should be well

Henry V. Donnelly will appear for the first time this season at the head of his stock company this week in the late Charles H. Hoyt's merry play of "A Rag Baby."
Laura Hope Crews, William Bramwell
and the rest of the Murray Hill players

day evening, but will not leave town so soon as that. So well are she and "Mrs. Jack" liked that they will simply move up the street to the Victoria. Lulu Glaser will, therefore, end her two weeks of "Dolly Varden" at the Victoria next Saturday. The brilliant star and the

pleasant comic opera will then start on a tour, with a long record of New York success back of them.

cess back of them.

Robert Edeson will end the run of "Soldiers of Fortune" at the Savoy, which was broken into by summer, yet was long and prosperous. Souvenirs will be given away on Oct. 3 to mark the 150th performance. In Mr. Edeson's place Ethel Barrymore will appear in "A Country Mouse" and "Carrots."

Probably the Rogers brothers will stay at the Knigkerbooker until January as the at the Knickerbocker until January, as the at the Knickerbocker until January, as the success of their extravaganza is great, and nothing has been announced at that theatre until then, when Klaw & Erlanger will sumptuously produce "Mr. Bluebeard."

The last week of "King Highball" at the New York starts, with Marie Dressler still introducing new songs and doing much to enliven the entertainment. Hagenbeck's trained animals will succeed the burlesquers at this theatre.

quers at this theatre.

John Drew announced when he came to town that he would play a shorter engagement than usual, but the success of "The Mummy and the Humming Bird" now makes such a course seem unlikely. Anyway, he and his good company, including Lionel Barrymore and Margaret Dale, will stay at the Empire six weeks more Jessie Millward and her associates in There's Many a Slip" will stay at the Gar-

Jessie Millward and her associates in "There's Many a Slip" will stay at the Garrick until November, when Mary Mannering will appear there in a comedy written for her by Clyde Fitch and called "The Stubbornness of Geraldine." Mrs. Langtry in "Mile. Mars" will come in January.

Mrs. Patrick Campbell continues to appear in E. F. Benson's delightful drama of "Aunt Jeannie" at the Garden, and makes no announcement of a date for its removal. When she does take it off she will put Hermann Sudermann's "Es Lebe das Leben" in its place, using a translation made for her by Edith Wharton and called "The Joy of Living."

of Living."
Virginia Harned can stay only a short time at the Criterion, owing to Julia Marlowe's engagement, and this seems particularly unfortunate, considering the complete triumph of "Iris," a play that no one should

riumph of Tris. a play that he one should miss seeing.

From week to week one can hardly recognize Weber & Fields's new entertainment, excepting the beautiful costumes and the brilliant cast of stars. The great deal that was good in "Twirly-Whirly" at the start is being supplemented at almost every performance by new material. ormance by new material

formance by new material.

Only a few weeks are left for Mrs. Haines's unusual drama of "Hearts Aflame," at the Bijou. Joseph Kilgour will a te Aubrey Boucicault's place in the cast some evening this week. J. E. Dodson and Annie Irish will come to the Bijou in about a fortnight in "An American Invasion," by Madeleine Lucette Ryley.

to occupy the stage of the Herald Square. When Jefferson De Angelis goes on a tour in it the theatre will be turned over to Martin Harvey and his London company for sev-

continues at the Casino, the connecting link between last season and this. The excellent original company is still employed; that is, as far as the principals are concerned. Several of the show girls are wly on view. Brandon Tynan will play the title rôle in

his romantic Irish drama of "Robert Emmet" for the fiftieth time at the Fourteenth Street to-morrow evening. He shows no in-tention of quitting that theatre for many The Hobart-Englander-Lederer extrava-

ganza will stay at the Broadway until "The Silver Slipper' comes, in about a month.

Marie Cahill will, of course, continue to be
the life and gayety of this local burlesque.

The last week of "Robin Hood" at the
Academy of Music starts to-morrow. The

Academy of Music starts to-morrow. The Bostonians have been so well liked there in this revival that they may come back in the spring with another of their old successes, probably "The Serenade."

What will undoubtedly be a long run for "A Country Girl" at Daiy's has started, with William Norris and Minnie Ashley as much-liked leaders of a good company. It is a beautiful spectacular show. It is a beautiful spectacular show.

Tony Pastor's new vaudeville programme will be headed bp the Carter-De Haven trio in singing and dancing. The other names are Cook and Sonora in "Going Into Vaudeville," Edwin Latell, the Fitzgibbon-McCoy trio, Drawee, John F. Clark, Doyle and Granger, the four Ansels troupe, Carroll and Ellston, Leon and Bertie Allen, Wood and James, Billie and Frankie Wil-

Wood and James, Billie and Frankie Williams and the Vitagraph.

Milly Capell and her trained horse and dogs remain the headliners at Keith's, where the Miles Stavordale quintet will be heard and Charles Grapewin and Anna Chance will revive "Above the Limit," which has not been seen here for several years. Others who will appear any Joe Maxwell in "The Fire Chief," Hedrat and Prescott, Rice and Walters, Klein and Clifton, Alburtus and Miller and Satsuma. The Rossow midgets will reappear in this country after an absence abroad at Hurtig & Seamon's to-morrow in a programme

& Seamon's to-morrow in a programme that includes Lillian Burkhart in "The Salt Cellar." The four Mortons, Josephine Sabel and the three Westons will also play

ion at the Eden Musée with the wax groups, he concerts and the moving pictures.

Proctor's only New York theatre devoted wholly to vaudeville is the Twenty-third Street, where James Morton's monologue will lead the list this week. His other houses now have each its own dramatic company. "Jim the Penman" will be given at the Fifty-eighth Street, with the début of Ralph Cummings as the leading man. "The Crust of Society" will be acted." at the Fifth Avenue and "The Great Ruby

at the Harlem.

The Dewey Music Hall will have one of the audaciously gay burlesque companies.

## MUSIC AND MUSICIANS.

The popularity of operatic performmees in this city has been demonstrated pretty fully in the week just ended. On Monday the sale of season subscriptions for the winter's series of entertainments at the Metropolitan Opera House began. The familiar long table and green-shaded drop light and the cluster of important-looking books were taken out into the lobby ust in front of the box office, which had just in front of the box office, which had to be reserved for the sale of seats for the Mascagni performances. Behind the table John Bull, he of the imposing name and presence, seated himself at the receipt of custom. Apparently he had nothing to do but just to sit there. He looked as contented as if he had been Maurice Grau himself. A glance at the subscription books explained it all. John Bull had noth-

time in Paris. Commentators are now busy calling attention to the historical fact that when it was first performed it was received with general critical discomes in January, and Nellie Melba, wh and the rest of the Murray Hill players will have parts.

Clyde Fitch's dramatization of "Sapho," in which Olga Nethersole was sensational a few seasons ago at Wallack's, will be this week's revival at the American. Jessaline Rogers will have the title rôle, and Maurice Freeman will play Jean Gaussin.

Nellie McHenry comes to the New Starto-morrow in Bret Harte's American drama of "M'liss," the pioneer among the plays of California camps.

The Third Avenue will have the melodrama of "Treasure Island."

The late Bartley Campbell's "My Partner" will come to the Metropolis.

It has come to the time of year when plays go from as well as come to Broadway. Alice Fischer will quit Wallack's on Saturday evening, but will not leave town so soon as that. So well are she and "Mrs.

Mathilde Wesendonck is dead. Who was she? Well, she was Isolde when Wagner was Tristan down on the beautiful shores of Zurich in the years 1857 and 1858. When he was in sore straits and had not where to lay his head he went to Zurich and Mr. Wesendonck rented to him for next to Wesendonck rented to him for next to nothing a little chalet. There he dreamed out the second and third acts of "Tristan und Isolde," and succeeded in deeply interesting Mrs. Wesendonck in them. There had already been trouble between him and his patient first wife, Minna, because of his attentions to this woman, and in 1856 the Wagners were on the point of a separation. Richard wrote to his friend Praeger in London: "The devil is loose. I shall leave Zurich at once and come to you in Paris." But this time the trouble was smoothed But this time the trouble was smoothed

over.

In the summer of 1859 the attachment of Wagner and Mrs. Wesendonck had reached such a stage that Wesendonck practically kicked the great composer out of his paradise. In later years, when questioned about it. Wesendonck admitted that he had forced Wagner to go. In 1855 Wagner wrote to it. Wesendonck admitted that he had forced Wagner to go. In 1865 Wagner wrote to the injured husband: "The incident that separated me from you about six years ago should be evaded; it has upset me and my life enough that you recognize me no longer and that I esteem myself less and less. All this suffering should have earned your forgiveness, and it would have been beautiful and noble to have forgiven me; but it is useless to demand the impossible, and I was in the wrong."

It was thoroughly characetristic of

possible, and I was in the wrong.

It was thoroughly characetristic of Wagner to regard his sufferings as so much more important than those of the husband whom he had wronged. Wagner always thought well of himself. But poor Isoide is dead at last. She must have been very led and very soory for the past. Let the old and very sorry for the past. Let the orchestra play the "Liebestod."

Mr. Mattio'i of Chicago, who was once the teacher of Mrs. Mary Hissem de Moss, soprano, has composed for her a new song, which she will sing during the coming season. The title of this song is "Du bist wie eine Blume." No doubt this will strike many as a familiar title. It is. It is the title of No. 24 of Schumann's cycle of songs, title of No. 24 of Schumann's cycle of songs, opus 25, entitled "Myrthen" and dedicated to his beloved Clara. The text is by Heinrich Heine, of whose poesy Schumann was far and away the most successful musical interpreter. There is not any law, written or unwritten, to prevent any musician who chooses to make the attempt from setting this poem to music Neither is there any law against writing a tragedy is there any law against writing a tragedy on the story of "Hamlet," an epic on the fall of man, or an opera on the Niebelungen Lied A good many people, however, are too clever to try.

Some admiring comment has been made upon the wondrous length of the osculation practical distance of "The Sir Arthur Sullivan's opera of "The Emerald Isle" has only a few weeks more of the sould be recalled.

Some admiring comment has been made upon the wondrous length of the osculation practical distance of the osculation of the osculation practical distance of the osculation of the osculation practical distance of the osculation o

however, that there was the Olga Nethersole kiss and before that, the Emma Abbott kiss, invented by Mr. James Morrissey In the last-named performance Miss Abbott and William Castle, the tenor, used to stand with their mouths about half an inch apart sigh of relief. That quarter of a minute kiss seemed dreadfully long, but it certainly earned its national fame mighty easily, for the Mrs. Campbell kiss was timed at thirty seconds. It must have seemed a full minute, because a silence in the drame above the decays and the seconds. n the drama always makes an exaggerated

impression.

None of these kissing performances however, surpasses or even equals that in the last scene of Wagner's "Siegfried." the last scene of Wagner's "Siegfried."
The master's stage directions are seldom carried out faithfully, for most tenors are afraid to try the experiment. Siegfried, finding that he cannot awaken the sleeping Brunnhilde, vows in plain German that he'll kiss her if it kills him. The stage directions say: "He sinks, as if dying, over the sleeper and with closed eyes presses his lips to hers."
The music is now marked "Molto moderato" and is written in common time in long-The music is now marked "Molto moderato" and is written in common time in long-drawn-out notes. At the end of the eleventh measure Brunnhilde opens her eyes and at the thirteenth Siegfried starts up and stands before her. Time, forty seconds. But the music serves to fill in the interval in which the voices are silent. That is one of Wagner's favorite devices and it permits the auditor to imagine all sorts of things, for music usually means to each person just what that particular person thinks it ought to mean.

The most remarkable feature in this whole matter is that Mr. Morrissey has never accused Wagner of stealing his invention, the famous Emma Abbott kiss. That was regarded as a fearful dramatic shocker on the Western circuit, and it was produced before "Siegfried" in this country.

The studies of Prof. Dexter of the Uni versity of Illinois in the field of human success resulted in some interesting statis ics, of which examples were reprinted in hese columns a few days ago. The learned gentleman, however, would have carried nore conviction if he had shown a better acquaintance with the history of endeavor in the world of music. Of musicians he tabulated 111 successful men against 217 successful women, and further noted that music was one of the two pursuits acting being the other-in which women attained success, earlier than men. Hence arises a great confusion, for what does the learned professor mean by success? Why, simply to get one's name into "Who's Who in America!" This ignores the significant fact America. This ignores the significant fact that there has never been an important woman composer, for Bach, Beethoven, Wagner, Tschaikowsky, Brahms and the rest were all men. Furthermore, all the most famous instrumental performers have been men. There has been no female Liszt, Rubinstein, Tausig, Rosenthal or Paderewski, no female Vieuxtemps, Wieniawski, Wilhelmj or Joachim. A few women have risen to distinction in instrumental have risen to distinction in instrumental performance, but woman's highest successes in music have been attained in the field of song. In that list of 111 American mu-sicians who have found their way into the pages of "Who's Who" are the names of MacDowell, Chadwick, Parker, Foote, Huss and other men who have made international reputations as composers. Surely this is matter in which quality somewhat overbalances quantity.

Maurice Grau has recently been in Dresden, where he and Mme. Sembrich went to see at the Royal Opera Mozart's "Entfuehrung aus dem Serail," which is to be given at the Metropolitan Opera House next winter; and he then went to Munich where he concluded negotiations with Emil Gerhauser, who is to share the Wagnerian rôles next winter with Aloys Burgstaller. Mr. Grau has so far made no announce

books explained it all. John Bull had nothing to do because there was nothing left to subscribe for. Nearly every seat in the orchestra had been reserved by order before the sale began. The meaning of that fact is that the coming opera season is going to be one of the most profitable in the history of the house. Nevertheless up to the present time the subscribers do not know definitely what they are going to get. They are buying, "sight unseen," just because it is opera.

"Faust" has been performed for the 1,249th time, in Paris, Commentators, are now the following the comes in January, and Neille Melloa, who is to give eight performances during February and March. The contralto choir will again include Ernestine Schumann-Heink, Louise Homer, Carrie Bridewell and Kirkby Lunn. The conductors will be Luigi Mancinelli, Philippe Flon and Albert Homer.

Hertz. Magda Dvorá's the daughter of the composer, recently made her first appearance in Prague as a concert singer. When Jan Kubelik was here he brought with him a young Bohemian pianist named

Rudolph Frimt as his accompanist. Now Friml is a pupil of Leschetitzky in Vienna and it is Jan Kubelik who has made it possible for his friend to enjoy these advantages,

Jaroslav Kocian, the Bohemian violinist who is to come here this year, will sail from Liverpool on the Majestic on Nov. 12. He is to make his last appearance there a few days before, playing with the Richter Orchestra.

Orchestra.
Ossip Gabrilowitsch, who is to play this season under the management of Daniel Frohman, is to arrive here to-day. He will leave immediately for Worcester where

will leave immediately for Worcester where he is to play the Rubinstein concerto on the third day of the musical festival. Gabrilowitsch is to be heard here first during the last week in O tober.

Mme. Sembrich will be the first of the singers to arrive here on Oct. 13. She is to sing in ten recitals during her stay in this country and will be heard here on the evening of Nov. 13 at Carnegie Hall. That will be her only appearance in recital during the season.

during the season.

Ruggiero Leoncavallo has decided that with the cooperation of the German Emperor, he will be able to finish "Roland of Berlin" by the end of 1903. Both by the end of 1993.

Both Sam Franko and Walter Damrosch are to give their concerts during the coming season at Daly's Theatre and not at the new Lyceum as Daniel Frohman had originally intended.

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